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HETEROGLOSSIA IN GHOSTWRITTEN BY DAVID MITCHELL

Sabah Atallah Khalifa Ali¹
Maha Hamed Essa²

Abstract

David Mitchell creates in *Ghostwritten* a skilful gallery of unique individuals with diverse genders, ages, occupations, education, and different social and cultural backgrounds. The novel demonstrates the similarity of struggles in postmodern life to show the socio-ideological contradictions of Late Capitalism through the suffering of nine protagonists from different geographical eras. Late Capitalism is the third stage of the Capitalist movement that describes the last phase of Capitalism's evolution. The dominant tendencies of this period are the domination of powerful corporations and the shrinking of the middle class. This development is marked by the rise of Globalisation, consumerism, and internet supremacy which explained the absurdities of the contemporary economy. The study applies Bakhtin's concept of Heteroglossia to show the interaction between utterance and language. The different speech style in *Ghostwritten* reflects the variety of societies, through different linguistic practices mirroring their cultural surrounding. This study examines David Mitchell's assemblage of different voices, genres, and motifs in *Ghostwritten* from the Bakhtinian perspective, to reveal the sociopolitical implications of multiple social voices under Late Capital system.

Keywords: Late Capitalism, Heteroglossia, sociopolitical, socio-ideological.

Introduction

Capitalism was a fundamental economic formation that governed Britain in the eighties (Butler, 2018,p.201). In 1992 John Moore claimed that English society's adaptation

¹ Prof. Dr, University of Baghdad, Iraq, College of Education Ibn Rushd) for HumanitarianSciences/Department of English, sabah.atallah@ircoedu.uobaghdad.edu.iq.

² University of Baghdad, Iraq, maha.hamed1207a@ircoedu.uobaghdad.edu.iq.

of Capitalism set an example for other capitalist nations (Moore, 1992, para.1). It affected the middle class, bringing a new dimension to English social life. Labourers and the middle classes were affected in this regard, as they depended on employment to survive. Britain in the early eighties faced Late Capitalism which was a new weave of Capitalism.

According to Ernest Mandel, it was an indication of the economic period that began with the end of WWII to the early 1970 (Mandel, 1975,p.20). It deviated culture from modernism to postmodernism. That shift had its domination on global order and cultural production, to live under a Late Capital regime that was associated with multinational corporations. It was marked by an explosion of financial markets, which made communications and media transcend national boundaries. David Mitchell (1969) wrote about the circumstances that governed his adolescence during Britain's gloomy period during the eighties due to economic depression under Margret thatcher administration. His collection of works, novels, and short stories criticised Late Capitalism. He aimed to inspire the new generation of post-secular writers who would re-examine the critical task of belief amidst contemporary ecological, political, and humanitarian crises. Mitchell concerns had ethical implications concerning the unique way of developing contemporary literature's ethical discourse during ongoing crises. (Harris-Birtill et al., 2020, p. 123). His novel, *Ghostwritten* (1999), was nominated for the Guardian First Book Award in 1999. It was also awarded the John Llewellyn Rhys Award in 1999. In *Ghostwritten*, he made the reader see a stream of referential and rhetoric language (CHILDS & GREEN, 2011b,p.40). Mitchell style showed that language was at the core of materialistic tendencies in society. He managed to do a good job of illustrating the materialistic nature of language that was intrinsic in any society in modern society.

Significance Of The Study

Ghostwritten can be regarded as an exercise of Mitchell's oeuvre because it was his first novel with postmodern planetary scopes. It is a sociocultural tapestry, consisting of nine chapters, with different protagonists. The novel arranges the events from diverse locations, epochs, and different narrative voices. Some stories are based on imaginary incidents, while others are derived from real-life events, like the Tokyo subway sarin attack in 1995. Rita Barnard identifies *Ghostwritten* as a "global novel" (Barnard, 2009,p.213). In her study *Fictions of the Global*, Barnard asserts that; *Ghostwritten* is "designed to capture the geographies and temporalities of globalisation, not exactly that of the famous "time-space compression" but certainly that of a very extensive, uneven, and precarious modernity" (Barnard, 2009,p.211). She shows nine distinct first-person narrators linked with global conditions, mapping them through a globalised world. They cross cities like London and the U.S., and areas regarded as mysterious and unfamiliar to the western world like Magnolia, Japan, and China.

Barnard believes that Mitchell's "exercises in multiple genres" (Barnard, 2009,p.211). The latter compresses different genres; folklore, science fiction, historical events, dystopian,

and real-life events that make the novel a celebration of Bakhtin's notion of Heteroglossia. *Ghostwritten* reminds the readers that the world is a multilingual place; it invites them, through the overarching metaphor of ghostwriting, to adopt a kind of drifting or spectral relation to language, a relation that estranges English while reducing the alienness of other tongues (Barnard, 2009,p.213). Although the novel is written in English, Mitchell enables the reader to imagine that the character is thinking in a different language. Such linguistic transformation becomes clear as in words like "Holy Dooley" (Mitchell, 1999,p.264) and "Morning to the pair o'ye! (Mitchell, 1999,p.284). These words may seem strange to English language, but they are familiar to Irish reader.

Mitchell believes the environment is a fundamental factor in forming sociocultural aspects. He witnesses the excess of Late Capitalism in Hiroshima and west of Japan. He sees the pervasive impact of material nature on individuals, who "live to work rather than work to live" (Sinclair, n.d. para.6) to survive. In *Ghostwritten*, the characters are victims to their surroundings; according to Mitchell "all fiction is political" (EDWARDS,2010, para.7). Man's action is shaped either directly by the hidden threads of politics or indirectly through economic claws because politics and economics are "wedded and bedded" (EDWARDS, 2010, para.7), one complete the other. *Ghostwritten* characters struggle to liberate themselves from the material society; as they search for a place to seek their authentic self.

This research intends to illustrate Mitchell's narrative structure to show the relationship between Bakhtin's notion of Heteroglossia and the use of language to interconnect between the individuals and their communities. Bakhtin identified language as "the living concrete environment in which the consciousness of the verbal artist lives is never unitary" (Bakhtin et al., 1982,p. 288). It is an economic critique in "global late capitalism" (O'Connell, 2019,p.22) system. This mapping of the global environment of late Capitalism in *Ghostwritten* presents a new dimension in contemporary British fiction, which questions the impact of politics and economics on social values.

Literature Review

Mitchell uses themes as death and violence to indicate that the individuals who are pressed by economic hardship turn to violent actions for financial gains. The universality of violent human experiences is depicted as a common theme for materialistic tendencies. In 2011 Sarah Dillon conducted a study, *Chaotic Narrative: Complexity, Causality, Time and Antopoesis in David Mitchell's Ghostwritten*. The study investigates the interconnections and causality in both structure and content. It represented human experience during the 21st century by comparing *Ghostwritten* and *the Palimpsest* (1928), as both novels consist of different characters reappearing in different scenes and historical periods (Dillon,2011,p.2). In 2012 another article entitled *David Mitchell's Ghostwritten and the novel of Globalization Biopower and the Secret History of the Novel* by Pieter Vermeulen. It discussed the relationship of people's lives in different geographical locations. Still, they all connected by global issues such as climate change, terrorism, and mass migration. It allowed readers to evaluate the effects of the Globalisation of the novel (Vermeulen, 2012,p.2).

Methodology

This paper is based on the Bakhtinian concept of Heteroglossia, which refers to different linguistic voices. It "is a way of conceiving the world as made up of a roiling mass k languages, each of which has its distinct formal markers" (Holquist, 2002, p. 80).

According to Bakhtin, it is defined as: "the internal stratification of any single national language into social dialects, characteristic group behavior, professional jargon, generic languages, languages of generations and age groups..." (Bakhtin et al., 1982,p. 262). The different languages represent an individual's heteroglot world since Heteroglossia surrounds the person. However, the language's words do not belong to the individual, because according to Bakhtin: "the words in a language is half someone else's. It becomes 'one's own' only when the speaker populates it with his intention, his accent, when he appropriates the word, adapting it to his own semantic and expressive intention" (Bakhtin et al., 1982,p. 293). Therefore, the novelist combines his phrases with the concept. Heteroglossia is fundamental in illustrating the narrative, as it develops into a vital feature that brings multiplicity to the novel's dialogue. This feature appreciates the language's diversity, and it is mandatory to analyse Bakhtin's Heteroglossia and how it is represented and incorporated in a text. A heteroglot novel's language is stratified as well. The stratification occurs on genres' grounds, generic differences, and the text's lingual achieving distinct traits. To Bakhtin: "certain features of language take on the specific flavor of a given genre: they knit together with specific points of view, specific approaches, forms of thinking, nuances, and accents characteristic of the given genre" (Bakhtin et al., 1982,p. 289). Moreover, a specialised language stratification exists in a tale as: "the language of the lawyer, the doctor, the businessman, the politician, the public education teacher..." (Bakhtin et al., 1982,p. 289). The above linguistic are characteristically distinct in terms of their vocabulary and jargon. There also exists a social- stratification. In respect to Bakhtin, "a lthough at its very core literary language is frequently socially homogeneous ...there is nevertheless always present, even here, a certain degree of social differentiation, a social stratification, that in other eras can become extremely acute" (Bakhtin et al., 1982,p. 290). The social layering of lingual might be detected even amongst the tiny societal groups like an individual and family. Since: "it is even possible to have a family jargon define the societal limits of a language, as, for instance, the jargon of the Irtenevs in Tolstoy, with its special vocabulary and unique accentual system" (Bakhtin et al., 1982,p. 291).

The primary feature of Heteroglossia is its double voice in a literary genre. In *Bakhtin and the Human Sciences No Last Words* (1998), Bell and Gardiner believed that the concept: "reflects the fundamental other-linguagedness or 'double-voicedness' of human experience" (Gardiner & Bell, 1998,p.197). After inputting Heteroglossia in a novel, it turns out to be: "another's speech in another's language" (Bakhtin et al., 1982,p. 324). It becomes a figurative dialogue that expresses the author's goals redirected in varying degree in the character's discourse. Bakhtin believes that the double-voiced speech: "serves two speakers simultaneously expressing two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse, there are two voices, two meanings, and two expressions" (Bakhtin et al., 1982,p. 324). Therefore, the two voices are connected: "comic, ironic or parodic discourse, the refracting discourse of a narrator, refracting discourse in the language of a character and finally the discourse of a whole incorporated genre—all these discourses are double-voiced and internally dialogised" (Bakhtin et al., 1982,p. 325).

Discussion

The novel starts with Qusar's narrative, which presents heterogeneous elements through paranoiac language "who was blowing in the nape of my neck" (Mitchell,1999,p. 7). The same sentence's repetition intensifies the dream-like prose, determining the literary

language and the novel's structure. Quasar is a cultish member in Tokyo who hides in "Okinawa" after his terrorist attack. His Serendipity exploits Quasar's material condition and convinces him to commit the attack to "releasing me from the prison of materialism" (Mitchell, 1999, p. 11). Being brainwashed, he envisions a "New Earth" (Mitchell, 1999, p. 8), cleansed from the economic domination, which drives people to selfish and sinful deeds. Quasar's dream of the new earth is a strategy to detach himself from the unpleasant reality. The gas attack is an attempt to free himself and his people from the westernised Late capital world, "There will be no bullying. No victimising. All the selfish, petty, unbelieving unclean, they will fry in the fat of their ignorance. We will eat papayas, cashew nuts and mangos, and learn how to make traditional instruments and beautiful pottery" (Mitchell, 1999, p. 24). Like other characters, he struggles to understand his position within the system; for that reason, he engages in violent actions to fit in to fill the gap in his reality.

Later on, Quasar arrives at the oldest commercial port in Okinawa. Through Quasar's voice, Mitchell directly presents Late Capitalism's critique. He realises that the capitalistic system controls the society and country resources. The existence of exclusive owners arouse competition, prejudice, suspicion, and inequality among people, "The curtains I keep drawn. You never know whose telephoto lens might be looking in" (Mitchell, 1999, p. 8). It schemes that westernise Japanese and their way of living. The new industries and technologies swallow the old ones, the traditional sectors decline and are replaced by "Factories," "big apartments" (Mitchell, 1999, p. 8), their traditional local food are replaced by "Burger King" (Mitchell, 1999, p. 14).

The society's materialistic structure strengthens Quasar's delusions concerning the visions of a new earth, purified from the sinful Japanese nature. These sins result from their pursuit for financial gain and mimicry of the Americans; "The Okinawan males ape the foreigners" (Mitchell, 1999, p. 13). Quasar considers such imitation as a violation of national integrity. He wants "To build an unsinkable aircraft carrier for the United States." (Mitchell, 1999, p. 11). He aims at establishing a nation away from American domination. He considers himself as a saviour "My role was to pulse at the edge of the universe of the faithful, alone in the darkness. An outrider. A herald." (Mitchell, 1999, p. 8). He wants to clean their "unclean" behaviour (Mitchell, 1999, p. 15) and purify "their cities" (Mitchell, 1999, p. 9). He also wants to find a new family with a free spirit like him because his old family is under the charm of Capitalistic spell:

You have transcended your old family of the skin, and you have joined a new family of the spirit. From this day, you have ten thousand brothers and sisters. This family will grow into millions by the end of the world. And it will grow, and grow, with roots in all nations. We are finding fertile soil in foreign lands. Our family will grow until the world without is the world within. This is not a prophecy. This is inevitable, future reality. How do you feel, newest child of our nation without borders, without suffering? (Mitchell, 1999, p. 12)

These visions take a regressive global Capitalism tool by eradicating all the bounders and differences. Quasar imagines a world where subjects and objects are united by erasing all the differences. This dream will be achieved when global Capitalism is replaced by a cultural system that provides an image of a new national family, where self and system are one. Mitchell uses a language that functions as Bakhtin describes a "processes of sociopolitical and cultural centralisation" (Bakhtin et al., 1982, p. 271).

Bakhtin considers "literary language itself is only one of these heteroglot languages—and in its turn is also stratified into languages (generic, period-bound and others)" (McKeon, 2000, p. 344). These layers of language incorporate Heteroglossia in *Ghostwritten*, through a direct quotation from Falburt's *Madam Bovary* (1857); "One should be wary of touching one's idols, for the gilt comes off on one's fingers." (Mitchell, 1999, p. 46). This technique prevents the domination of one style or language on the whole novel. The quotation alludes Tokyo's chapter as a Hollywood romantic story which shapes Saturo's speech as a romantic.

The reference to the jazz song in the "Tokyo" chapter highlights generation tension among the Japanese. An old man questions the reason for the Japanese imitation of the American culture: "why Japanese kids try to ape American kids?" (Mitchell, 1999, p. 39). Saturo simply replies; "it's not American culture exploiting us. It's us exploiting it." (Mitchell, 1999, p. 39). This indicates the Japanese lack of solid cultural ground, as the young generations reject their parent's culture. This notion is explained through Saturo's interests in "Jhon Cottrane" (Mitchell, 1999, p. 51), and "Miles Davis" (Mitchell, 1999, p. 32). They were famous jazz players in the fifties when Japan as an Imperialist country was Imperialised by the western capitalist world. Mitchell smartly hints at how Japan culturally and economically has been Imperialised.

Imperialism is an extension of Capitalism when The Capitalist system can dominate another country culturally, politically, and economically. Whether directly as a colonial role or indirectly, by dominating the Imperlaised country through economic and technology (Chakraborty, 2016).

In *Ghostwritten*, Mitchell presents an Imperialistic perspective in the "Hong Kong" section. Neal Bross listens to "James Bond music" (Mitchell, 1999, p. 61). He watches; "Die Hard 3" (Mitchell, 1999, p. 69), "John Wayne" (Mitchell, 1999, p. 74) movies, and he wears expensive brands like; "Rolex" "Ralph Lauren" (Mitchell, 1999, p. 66). All these vivid descriptions are to fit in the mould of a wealthy British lawyer with illegal investment. His marriage collapses due to his affair with the Chinese maid.

Like Saturo and Quasar, Bross is a cultural outsider; who represents the colonised social order in Hong Kong. His language asserts the ideological structure of his character, which indicates "Late Capitalism and its neo-colonial aspects . . . Western cultural production" (DUNLOP, 2011, p. 202). Bross's relationship with the Chinese maid has a symbolic significance. He personifies the old colonial power domination. The maid stands as a post-colonial figure for China, "the ex-colonies" (Mitchell, 1999, p. 71). This complex relationship between the coloniser and colonised is presented through Neal Bross's relation with three women in the story. Mitchell asserts the fragmented identity of Bross :

For the last few months I've been living with three women. One was a ghost, who is now a woman. One was a woman, who is now a ghost. One is a ghost, and always will be. But this isn't a ghost story: the ghost is in the background, where she has to be. If she was in the foreground she'd be a person. (Mitchell, 1999, p. 80)

The first ghost is the Chinese maid, who is seen now as a woman. She is an indication of China which is not visible anymore. She expels Katy (Bross's wife), the old colonial power,

who becomes a figurative ghost. Moreover, the girl's ghost is Bross only way to gain redemption after years of abusive exploitation practised by Imperialistic power over China. This girl was a victim of "Japanese when they occupied Hong Kong during the war" (Mitchell,1999,p 77) or by the greedy British Imperialistic victimisation of Chinese people. Her parents are unable to provide a life for their daughter "She is the child of a gwai lo man and a maid. The man would have left, and the maid flung the girl off one of these buildings." (Mitchell,1999,p 77). The girl's ghost is a constant reminder of Bross's infertility since she detaches him from his wife, who represents the link with his past. Her symbolic entity makes Bross reconsiders his present and rethinks his future.

Being a model of postmodern English "man of departments, compartments, apartments." (86), Bross searches for his identity in this new world "it not a question of cause and effect, but a question of wholeness? I'm this person, I'm this person, I'm that person, I'm that person too. No wonder it's all such a ... mess. I divided up my possible futures, put them into separate accounts, and now they're all spent." (Mitchell,1999,p 89). He refuses to acknowledge his new reality; he still believes in Colonialism and its supremacy. He does not admit the Chinese's recent domination in the form of advanced technology, "There's a mechanism in my alarm clock connected to a switch in my head that sends a message to my arm which extends itself and commands my thumb to punch the OFF button a moment before the thing beeps me awake" (Mitchell,1999,p 57). Bross believes that as if the old colonised countries become prisoners of the colonisers' advanced technology, "my phone. When these things first appeared, they were so cool. Only when it was too late did people realise they are as cool as electronic tags on remand prisoners." (Mitchell,1999,p 61). Bross's dissatisfaction with modern life because he believes such technologies erased the need for powerful countries as Britain to lead. At first, Bross mocks the Chinese describing them as "the slitty-eyed moneymakers" (Mitchell,1999,p 60) and "These Chinese are ... crazy." (85). At the end, he admits the atrocities of British Empire, as he highlights the long history of exploitation toward the Hong Kong natives :

How about this? Hong Kong had been appropriated by British drug pushers in the 1840s. We wanted Chinese silk, porcelain, and spices. The Chinese didn't want our clothes, tools, or salted herring, and who can blame them? They had no demand. Our solution was to make a demand, by getting large sections of the populace addicted to opium, a drug which the Chinese government had outlawed. When the Chinese understandably objected to this arrangement, we kicked the ... out of them, set up a puppet government in Peking that hung signs on parks saying 'No dogs or Chinese', and occupied this corner of their country as an import base. ... god awful behaviour, when you think about it. (Mitchell,1999,p 89)

Bross accompanies the girl, who "looks down at me, and she smiles. She has my eyes, and the maid's body, in miniature. She gives me her hand, and we pick our way through the crowd of gawpers," (Mitchell,1999,p 90) alone without all his Western Capitalistic properties and beliefs. He walks with her hand by hand with a group of pilgrims to the holy mountain to see Buddha's significant status to liberate himself from anxiety.

"Holly Mountain" is the fourth chapter of *Ghostwritten*. It is a survivalist story of an old woman who witnesses China's chaotic political change during the Twentieth Century. The woman has a tea shack on the path leading up to the Holly Mountain, where the Buddha monastery is held. The story starts with the Japanese invasion of Manchuria in 1931, which places China directly under the Imperial system. The Japanese army was expelled from

China by the Kuomintang. During the Kuomintang's period, European domination was personified by the feudalistic class called the warlords, who utilised Chinese resources. An example of such exploitation personified when the woman was raped and pregnant by a warlord's son, and her father could not defend her right. She says, "We are requisitioning this wayside inn in the name of His Imperial Egg" (Mitchell,1999,p 98). The woman's ironic words reveal her distress Since all his demands must answer without any objection.

With the supremacy of the Communist party, the woman hopes for a new age of prosperity away from the Imperialistic claws "We are here to percolate our Sick Mother China from the evil of the European imperialists" (98). Like Quasar, she dreams of "New Earth," a new China that gets rid of the feudalism and leads the world toward new dawn by the "The magic is called Marx, Stalin, Lenin, and Class Dialectics." (Mitchell,1999,p .103). Yet, the ruling party follows the same procedures of feudalism by controlling the country's resources:"all the yesterdays and tomorrows spin around again sooner or later. The world has long forgotten, but we mountain-dwellers live on the prayer wheel of time." (Mitchell,1999,p .92).

The Communist revolution changes China: economically, politically, and culturally, which alters the old woman's life. Politically, everything is changed the Holy Mountain shifts to "People's Mountain!" (101).The woman's daughter and her guardian are forced to move to Hong Kong for being "enemies of the revolution" (104), and whoever opposes the party instructions will be sent to "Correction Camps" (113). Economically, the woman's tea shack was destroyed by the Japanese, then by the Kuomintang, finally by the Red Guard. Who occasionally eliminates her hut for not giving them enough money, "Always, it is the poor people who pay. And always, it is the poor people's women who pay the most. I set about clearing up the mess. What choice is there?" (Mitchell,1999,p .104). When the woman decides to climb the Holy Mountain to find peace before her death, she is shocked to find that :

stumbled into a future lifetime. There were hotels, five and six floors high! Shops sold glittery things that nobody could ever use, want or need. Restaurants sold food that smelt of things I'd never smelt before. There were rows of huge buses with coloured glass, and every last person on board was a foreign devil! Cars crowded and honked their horns like herds of swine. A box with people in it flew through air, but nobody seemed surprised. It breathed like the wind in the cave. I passed by a crowded doorway and looked in. A man was on a stage kissing a silver mushroom. Behind him was a screen with pictures of lovers and words. Somewhere in the room a monster hog was having its bollocks lopped off. Then I realised the man was singing! Singing about love, the southern breeze, and pussy willows. I was nearly knocked over by a stretcher bearer, carrying a foreign woman who wore sunglasses even though there wasn't any sun. (Mitchell,1999,p .118)

The mountain is urbanised, and the sacred monastery does not exist, being replaced by a consumption environment suitable for a tourist destination. The woman spiritual loss is due to the late Capital policy that adopts financial gain, without thinking of the country heritage, "The holy places were having to hide deeper, and higher" (Mitchell,1999,p .67).

In his essay *Ghostwritten and Post-colonial Haunting*, Nicholas Dunlop believes that Mitchell's works emphasise the notion of history as a force that depicts a global

interconnection of exploitative systems: "the narrow historical moment of European imperialism to encompass the contemporary sense of climactic and repressed guilt concerning globalised capitalism and its exploitation of geographic and cultural specificity in an age that is putatively 'post'-colonial." (DUNLOP, 2011,p.203). "Holy Mountain" stresses the Totalitarian systems' restriction of countries' riches to themselves and practice authority on common people. The old woman says, "I've seen it all before" which indicates all parties exhibit the same impulses of exploitation.

The intertextual nature of the "Mongolia" section makes it a linkage among the other eight stories. It consists of a variety of voices and styles. Such speech diversity creates a heteroglot novel, which, as Bakhtin describes, "present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre. The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types"(Bakhtin et al., 1982,p. 262). Thus Mitchell gives each character a different language "All minds pulse in a unique way, just as every lighthouse in the world has a unique signature" (Mitchell,1999,p .128).

Noncorpum or the disembodied spirit keeps moving from one host to another, violating their thought, memories, and emotions. This possession symbolises Imperialism since the metaphoric narrative shows the similarities between; the Nonocorup and the ecopolitical hegemony of Capitalism: "We are both parasites: I live in my hosts' minds, and sift through his or her memories to understand the world. Caspar's breed lives in a host country that is never their own, and use its culture and landscape to learn, or stave off boredom. (Mitchell,1999,p .127).Critics consider this character as an embodiment of the "diasporic subjectivity of globalisation" (O'Connell, 2019,p.24) that imposes domination against the hosts' will. It is demonstrating the "violent neo-imperial logic of capitalist "(24). The strategies that Mitchell uses show the exploitation of a powerful entity up on inferior one:

My host tried to scream but I would not let him wake. Instinctively, his mind made itself rigid and tight. I prised my way through, clumsily, not knowing how strong I had become, ripping my way through memories and neural control, gouging out great chunks. Fear of losing the fight made me more violent than I ever intended. (Mitchell,1999,p .130)

The use of the dominant perspective serves as a proof of the Imperialist experience in limiting and restricts people activates and manipulating them for cultural and economic purposes. The Capitalistic ideology Imposes its schemes with no regression or sympathy: "I stayed in the doctor for two years, learning about humans and inhumanity. I learned how to read my hosts' memories, to erase them, and replace them. I learned how to control my hosts. Humanity was my toy."(130). Mitchell concentrates on the outcome of Globalisation, especially Neocolonialism as a further development of Capitalism. They both serve the same ideology of controlling the consumers of the controlled countries socially and economically:

It was good to transmigrate to a westernised head However much I learn from the non-stop highways of minds like Caspar's, they make me giddy. It would be the euro's exchange rate one minute, a film he'd once seen about art thieves in Petersburg the next, a memory of fishing with his uncle between islets the next, some pop song or a friend's internet home page the next. ... She constantly thinks about getting enough food and

money. She worries about her daughter, and ailing relatives. Most of the days of her life have been very much alike. (Mitchell,1999,p . 132,133)

The Noncorpum makes a distinction between a Danish backpacker, presented as a Western figure, who is preoccupied with exploring the far countries to elevate himself. His mind mirrors the individual's state in the late Capitalist era, overloaded by "sprawling conurbation"(133) rather than a Chinese host. The Eastern figure is struggle to survive. This cultural image of oriental countries is Mitchell's parody of Colonial –Capitalism, since it forms the cultural and economic construction of the Oriental countries.

The place affects the individual's psyche and determines his personality. Mitchell's geographical location employment adds a sense of complexity to the text since it shows the mutual impact between the environment and inhabitant. The mentioning of different areas offers the readers the opportunity to understand the relationship between man and his natural environment. *Ghostwritten* is a "psychogeographical" (O'Donnell, 2015,p.13) novel since it shows the consequence of being ruled by totalitarian political regimes. The events occur in multi geographical areas, characters with different genres and historical times. Guy Debord defines psychographic as "the study of precise laws and specific effects of geographical environment whether economically organised or not , on the emotions and behavior of individuals" (Trier, 2019,p. 17).

Margarita Latusky, the protagonist of "Petersburg" is an example of how city corruption directs her to involve in an artistic heist, "I gaze into my next conquest. Our next conquest, I should say. Eve and the Serpent, by Delacroix. ... Rudi wanted to go for something bigger like an El Greco or one of the Van Goghs, but Jerome thought we shouldn't get greedy."(Mitchell,1999,p .166).

According to Mitchell, "totalitarian utopianism that utilises Maoist and Stalinist communism, Islamic fundamentalism and exploitative capitalist globalisation to shape a recognisably familiar historical landscape."(EDWARDS, 2011,p.173). These political regimes serve the same ideology. The Socialist Soviet Union dominated Russia, is identified by margarita as "old bourgeois"(Mitchell,1999,p .189). Like all *Ghostwritten* locations, St. Petersburg manifests global Capitalism's negativity after the collapse of the Soviet Union. Margarita narrates how the country starts to change and lose its cultural identity as she wanders in Petersburg's streets. She says: "All these new shops, ... Nike, Burger King, ...another that sells Swatches and Rolexes. High streets are becoming the same all over the world, I suppose" (Mitchell,1999,p . 173). Through her voice, the reader understands how the Russian economy turns into a Capitalist market:

No, nothing's changed. You used to pay off your local Party thug, now you pay off your local mafia thug. The old party used to lie, and lie, and lie some more. Now our democratically elected government lies, and lies, and lies some more. The people used to want things, and were told, work and wait for twenty years, and then maybe it'll be your turn. The people still want things, and are told, work, and save for twenty years, and then maybe it'll be your turn. Where's the difference?. (Mitchell,1999,p . 170)

Such circumstances make Margarita delve into a world of vice to survive. She joins thieves and becomes the mistress of politicians because she is convinced that they are the real owners of the riches, not the ordinary people as Socialism claims :

what was this Union of Socialist Soviet Republics, really? Republics need real elections and I never saw any of those, I damn well never heard of any Soviets – I'm not even sure what one is. Socialism means the common people own the country, and all my mother ever owned was her intestinal parasites. (Mitchell,1999,p . 169)

Margarita believes that rich people are: “High enough to know the codes to nuclear warheads.”(168). She presents herself as mistress to Capitalism, her narrative carries a narcissistic, romantic style as imagines herself as Eve, tempted by “Higher things” (167) rather than “Forbidden knowledge”(167). She seems to understand how the economy and politics reshape the inhabitant's identity.

Ghostwritten's multi-genres add a sense of singularity to each story; representing humanity all over the world. This matches with Bakhtin's notion of how “certain features of language take on the specific flavor of a given genre: they knit together with specific points of view, specific approaches, forms of thinking, nuances and accents characteristic of the given genre” (Bakhtin et al., 1982,p. 289).

Dystopian science fiction is a permanent mood in contemporary fiction. Mitchell's usage of this genre gives futuristic anticipation of the world, like a Butterfly effect; if the contemporary policy of the selfish exploitation, brutal competitive nature of individuals in late Capitalism continues, this will cause an eco-crisis in the future.

Most of the *Ghostwritten* characters have a critical approach to the chaotic political changes and the economic crises that form their communities in the Late Capitalistic world. Mitchell presents a solution and warning simultaneously. Mo Muntervary, the protagonist of “Clear Island” section, is a quantum physics scientist who wanders worldwide to escape military agents. Mo believes that Late Capitalism annihilated human identity and imposed an artificial time measurement on human life:

Even time is not immune to time. Once the only times that mattered were the rhythms of the planet and the body. The first people on this island needed time four times a year: the solstices and the equinoxes, to avoid planting seed too early or too late. When the Church got here, it staked out Sundays, Christmases, Easter, and began colonising the year with Saints' Days. The English brought short leases and tax deadlines. With the railway, the hours had to march in time. Now T.V. satellites beam the same 6 o'clock news everywhere at the same 6 o'clock. Science has been as busy splicing time into ever thinner slivers as it has matter. (Mitchell,1999,p . 290)

Late Capitalism schedules time to tax deadline, fragments the days and years to fit its materialistic policy. Another reason for antipathy toward Capitalism is Urbanism “What is it that ties shapes of land to the human heart” (Mitchell,1999,p . 255). Through her escaping, Mo visits many countries and witnesses postmodern culture's hyperrealism. These cities suffocate with: a large number of migrants, crowded markets, and technological

domination, “Smug Zurich and Euromoney Geneva and Pell Mell Hong Kong and Merciless Beijing and Damned London”(Mitchell, 1999, p . 256).

These contemporary cities lost their harmony and intimacy, unlike Clear Island on the south coast of Ireland. It is an unexplored land, which is technologically behind the world. Consequently, it is not stained by Late Capitalism's horror. Mo says that when “close my eyes and see your topography, like I could John's body. I watch the cormorants sail on the wind, from the south today, and I watch the gannets dive and vanish into mBairneach bay.”(256). The island is unlike other postmodern cities that lost their uniqueness. Thus, Mo thinks of a solution to save earth from such corruption to give humanity hope for a better future. She creates an A.I. cyborg Quancog, with a pacifistic purpose to prevent war's sinister consequence.

In postmodern era, warfare is revolutionized to put an end to “evil dictators” Mitchell, 1999, p . (256) in “minimum collateral damage to the civilians”(Mitchell, 1999, p . 256). To Mo, “it's sports coverage. Have so many films been made about hi-tech war that hi-tech war is now a film? It's product placement.”(Mitchell, 1999, p . 257). War is a production of media to subject people, it is broadcasting through television as a blockbuster film:

The New World Order is Old Hat. War is making a major comeback – not that it had ever gone anywhere – and scientists like you win wars for generals like me. Because quantum cognition, if spliced with Artificial Intelligence and satellite technology in the way that you have proposed in your last five papers, would render existing nuclear technology as lethal as a shower of tennis balls. (Mitchell, 1999, p . 263)

The Technological war is detected in “Night Train” section; Bat Segundo is a host of talk shows broadcast at night. The callers discuss conspiracy theories and political views. One night Segundo gets a call from an electronic voice called the Zookeeper, a satellite monitoring hacker who calls himself as “non-corporeal sentient intelligence”(Mitchell, 1999, p . 336). The Zookeeper expresses his disappointment with human's tendency toward violence and chaos “it's a sick zoo we've turned the world into.”(Mitchell, 1999, p . 257). It programs to “adherence to the four laws would discern the origins of order.”(Mitchell, 1999, p . 339). There are laws to adhere which are: to be invisible to the “visitors” (human), conserve the earth, and must maintain human life. The Zookeeper designs to prevent humanity from abusing technology because “the visitors have gravely disrupted the running of the zoo” (Mitchell, 1999, p . 324).

The destructive nature of humans will lead to the collapse of civilisation. War, famine, epidemic, and mass migration are seeds of ecological crises in the future. The Zookeeper explains the necessity of his existence to stop the apocalypse. He is allowed to transmigrate through earth's orbit to get all the information from the global network, with the ability to erase the planet's history. He turns “quantum cognition to ash.”(275) a military facility in Texas, and prevents an African militia from killing civilians “Coming up at 4 – more on the strikes against the North African Rogue States”(Mitchell, 1999, p . 311).

The language of apocalyptic genres enters through vocabulary indicates his rage “When I was appointed Zookeeper, I believed adherence to the four laws would discern the origins of order. Now, I see my solutions fathering the next generation of crises.”(339). The

Zookeeper informs Segundo about his prophecies and warns about the relationship between economics and ecology since Late Capitalism pursues the policy of consumption of the natural resources, without thinking of alternative resources, even if the current schemes degrade environment and society :

I believed I could do much. I stabilised stock markets; but economic surplus was used to fuel arms races. I provided alternative energy solutions; but the researchers sold them to oil cartels who sit on them. I froze nuclear weapons systems; but war multiplied, waged with machine guns, scythes and pick-axes. (Mitchell,1999,p . 338)

Late Capitalism's intense transformation of the environment will lead the world to "Breakdown we've had four days of these patrols and curfews . . . it's the waiting that pisses me off . . . This evening's declaration of war, at least it made things . . . clearer"(Mitchell,1999,p . 322).The collapse will be in the form of civil wars, rising sea levels, viruses, and diminution of fossil fuel. The environment will be cruel toward humanity due to their abuse of present resources, people will wake up "one morning to find no sun and a winter of five hundred years! You wouldn't recognise the end of the world if it flew up your nose and died there!"(Mitchell,1999,p . 337) .These weather changes will increase pollution, climate extremes, and nuclear meltdowns.

The Zookeeper rejects his role as an earth guard, since "The visitors I safeguard are wrecking my zoo."(Mitchell,1999,p . 341). Human beings are mainly visitors on earth. With their destructive economic operations and ecological disasters, "I understand what to do"(341). He thinks to be a doomsday machine that annihilates human race, as he announces that "he lost the order in the zoo"(Mitchell,1999,p.326).The narrative structure shifts between the radio host and the authoritative language of the Zookeeper which reveals his dominatory character . In contrast, Bat Segundo's language indicates his ignorance and submission to the system.

Conclusion

David Mitchell wrote *Ghostwritten* with a complex narrative structure to discuss Globalisation. The novel illustrates that all humans connect in the web of life; this web is Late Capitalism and its detrimental impact. The stylistic skills of Mitchell in writing *Ghostwritten* with different languages aim at convincing the reader of the narrators' foreignness. The narrator in each section functions as a translator of various languages within the text into English, which demands specific stylistic conventions to present the speakers' foreignness. Such a technique aims to alleviate Japanese, Chinese and Russian transcription's strangeness and deprive English of being a central assumption. *Ghostwritten* is fundamental not only in its aesthetic style but also in raising important questions concerning identity, terrorism, utopianism, and hints of ecological apocalypse.

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